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SOME FORGOTTEN OPERAS.

BY PROFESSOR E. PROUT, MUS.D.

III.—STEIBELT'S "ROMÉO ET JULIETTE."

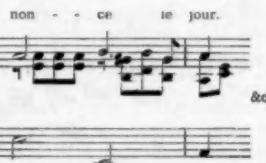
(Continued from page 165.)

Cécile retires to a distance, and Romeo (tenor,) enters. The love-duet that follows is very beautiful and full of passion. The words are paraphrased from part of the balcony scene (Act 3, scene 5,) of Shakespeare; but the librettist makes Juliet seem a perfect idiot; for even when Cécile gives the warning "Séparez-vous, voilà l'aurore," she continues to cry "Reste encore! Barbare, au moins prends donc ma vie!" This treatment of course affords good musical opportunities; but from a dramatic point of view it is far inferior to the heartbroken resignation of Shakespeare's heroine.

The first movement of this duet (*Allegro moderato*, A minor,) opens with a symphony of six bars, containing an important solo for the flute; this ends with a full cadence, on the last note of which the voice enters, with the following expressive theme:

No. 9. *Allegro moderato.*

et - - - te, elle an - non - ce le jour, elle an -



Juliette continues immediately,—

"Non, non! ce doux accent d'amour
du rossignol peint la tristesse;
il rappelle sa maîtresse," etc.

in which the flute solo of which I have just spoken accompanies the voice, to represent the nightingale. It is worth noticing that composers seem always to choose the flute as the musical representative of the songstress of the night. Handel, in the song "Sweet bird" in *L'Allegro*: Haydn, "On mighty pens" in the *Creation*: Beethoven, in the Pastoral Symphony, are among the best-known examples.

To give any adequate idea of the variety and profusion of beautiful themes in this duet, it would be necessary to quote far more numerous extracts than are possible in this article; there is not an uninteresting bar in the whole number; I must content myself with two short passages. The first is an episodical theme in E major, in which Juliet replies to Romeo's words,

"Ah, Juliette, je vois l'aurore,
qui rougit la cime des monts."—

No. 10. JULIETTE.



ti - - - re, et dans l'ex-cès de
ton..... dé - - - li - - - re,
ac.

The accompaniment here is for wind only (flutes, oboes, bassoons and horns,) with *pizzicato* basses marking the accents; the continuation of the passage is in the same vein. The other quotation is the commencement of the second movement of the duet:—

No. 11. *Andante.*

JULIETTE. Rien ne pour - ra - til le tou - cher? Grand ROMÉO.
Dieu, que t'a fait l'in - no - cen - ce, &c.

in which the music grows more and more passionate as it proceeds. This *andante* is but short,—only 37 bars, and leads at once to the re-entry of Cécile, with the words "Séparez-vous!" From this point the duet becomes a trio (*allegro*); the music, though well written and effective, is somewhat more conventional than in the preceding movements, excepting one very fine solo passage for Juliet,

"Ah! c'en est fait; ma voix tremblante expire en voulant t'arrêter,"

which, to my regret, is too long for quotation. The whole of this scene is a brilliant testimony to the ability of its composer.

Romeo having departed, Juliet's father, old Capulet (bass,) enters. He is depicted by the librettist

as a bloodthirsty old ruffian, whose only feeling is a desire for vengeance, and for the death of Romeo. He tells Juliet that a reward is offered for her lover's apprehension, and that perhaps he is already in chains. Juliet retires, accompanied by Cécile; and Capulet addresses his attendants in a very fine bass air, of which I give the opening subject.

No. 12. *Allegro.*

CAPULET. Oui, la fu - reur de se ver - ger est un pre - mier be - soin de l'A - me, est un pre - mier be - soin de l'A - me, mon &c.

In the latter part of the air the chorus (male voices only,) join in, much as in Pizarro's air in the first act of *Fidelio*, with which the present piece has some affinity of character as well as of situation. Musically, however, I would rather compare it to the Count's air in *Figaro*, "Vedro mentr' io sospiro," though there is nothing that can be called a reminiscence. The air is brilliantly, yet not too noisily, scored for full orchestra, including two trombones, and with the chorus brings the first act to a most effective conclusion.

The scene of the second act is a hall in Capulet's palace. Cébas and Cécile are in conversation; Cécile entreats the old man to use his influence with

Capulet on Juliet's behalf. Cébas replies that he fears it will be in vain, as Capulet knows no pity, and to satisfy his hatred has promised the hand of Juliet to a certain Don Fernand, a Spanish bravo, who has undertaken to kill Romeo. Cébas nevertheless promises to do his best, and on Cécile's leaving him to go to comfort Juliet, he sings his only air in the opera. This air is written for a very high baritone voice, many times touching the upper G. The character of the music is baritone rather than tenor; but, even making allowance for the lower pitch of a century ago, the voice part is uncomfortably high,—a failing to which Steibelt seems rather addicted. The air is in two movements, in the first of which, more clearly than in any other number of the opera, the influence of Gluck may be traced. Those who know *Alceste* or *Iphigénie en Tauride* will feel the similarity of style at once in the opening theme of the air:—

No. 13. *Cantabile.*

CÉBAS. Ange de ver - tu, de dou - cœur,
ton crime fut d'e - tre sen -
si - ble, ton crime fut d'e - tre sen -
si - ble, &c.

The following *allegro* is more Mozartish in character; the whole song is interesting and effective.

On the entrance of Capulet, Cébas appeals to him in vain not to force his daughter into marrying the hated Don Fernand; but the old man is inflexible, and refuses to hear him. Cébas withdraws, and Capulet sends for Juliet, to inform her of his will. A short conversation between them leads to a duet which is one of the finest numbers in the opera, full of fire and passion. It opens with the following subject:—

No. 14. *Allegro moderato.*

JULIETTE. Ap.pai sez vous mon pé . re,
J'em-brasse vos ge . noux, j'em.
bras . se, j'em.bras . se vos genoux.

The quaver figure in the second bar is a prominent feature of the accompaniment in the first part of this duet. There is much here that I would gladly quote, to which I can only refer, such as the episode in C flat major, where Capulet sings

"Vous fûtes tout mon bien,
l'espoir de ma vieillesse,
mais vous glacez ma tendresse,
mon coeur ne sent plus rien."

But the climax of the duet is reached at the *ensemble*, when both sing

"Barbare { père, } { fille, } injuste sort,
je n'ai plus d'espoir que la mort."

Towards the close of this movement is seen an effect, often abused since, but of which I remember at the moment no earlier example,—that of the two voices singing in octaves. There is an agitated figure of accompaniment for the strings; and a modulation of such surprising boldness is introduced that I must spare room to quote it:—

No. 15. (voices in octaves.)

p Str. cresc.

The effect of the sudden introduction of the dominant seventh of E minor is heightened by the addition of horns, trombones and drums to the score. The modulation itself is almost like an anticipation of that from G minor to E minor which Beethoven introduced six years later in the first movement of the "Sonate Pathétique." By a $\frac{6}{5}$ chord on B natural the music immediately returns to the key of C; two bars later the duet ends, as Capulet goes out in a rage. Cébas re-enters, and endeavours to console Juliet,—the music meanwhile continuing without interruption in an agitated movement, depicting her violent emotion. It gradually quiets down, and the long number ends with a short duettino (*un poco adagio, C major*) in which Cébas comforts the unfortunate heroine. The general character of this movement is soothing and tranquil, with a moving undercurrent in the orchestra, suggesting that the storm has not yet wholly abated.

In the dialogue that follows Juliet expresses her fixed resolution to end her life sooner than marry Don Fernand. Cébas appears to agree with her views, and offers her a potion which will speedily terminate her sufferings. She gladly accepts, and he goes out to prepare the fatal draught. The libretto here varies, greatly for the worse, from Shakespeare. When Friar Laurence gives Juliet the potion, he lets her know that its deathlike effect is only temporary. Cébas, on the contrary, leads Juliet to suppose that he is aiding her in committing

suicide. The long recitative and air for Juliet which now follow,—the words of which are a paraphrase of her soliloquy in Act 4, scene 3, of Shakespeare's tragedy,—are very striking; the recitative is especially dramatic, and will bear comparison with the finest specimens in Mozart's operas. Juliet's first words,

"Je vais donc usurper les droits de la nature ; Oui, je vais pour jamais terminer mon destin," are preceded by a very expressive symphony for the orchestra, of which I quote the commencement:

No. 16. *Andante.*

The declamation in this recitative is remarkable for the truth of its expression; the changes of *tempo* are frequent, according to the sentiment of the words. One point near the end is very curious. At the moment when Juliet's thoughts turn toward the tomb, the following subject is heard on the strings:

No. 17. *Adagio.*

Some of my readers will probably recognize this sequence of notes as the commencement of the

Juliet
para-
make-
ative
prison
eras.

tin,"
for
ence-

theme given by Frederick the Great to Bach, on the occasion of the visit of the latter to Potsdam, and on which the composer afterwards founded the "Musikalisches Opfer"; the key also is the same. Did Steibelt know Bach's work, or is the coincidence purely accidental? It is impossible to say with certainty. In any case, the passage here is most appropriate to the situation. The air in D major, "Un pouvoir inconnu m'entraîne," though hardly maintained at the height of the recitative, is vigorous and full of spirit.

Cébas re-enters, bringing the potion, which Juliet immediately drinks. An idea of the character of the libretto may be formed, when it is said that when Juliet, after drinking, asks Cébas "Suis-je digne de vous et de Roméo?" the old man addresses her thus, "O Juliette, respectable (!) Juliette." Could the force of the unintentionally comic possibly go further?

(To be concluded.)

THE GLOUCESTER FESTIVAL.

THE NEW WORKS.

In looking back on the festival the chief memory is of two British religious works which presented features so diverse that comparison of them is not without interest; need I say that I refer to Sir Hubert Parry's "The Love that casteth out Fear" and Sir Edward Elgar's "The Apostles." The two oratorios seem at first blush to differ so radically in workmanship and musical aim that a comparison may appear to be out of place. In some ways that is so; but as being the religious musical expression of two of the most prominent English composers, there is room for thought in comparing the complexion of the two works.

I have now heard "The Apostles" thrice—at Birmingham, at Covent Garden and at Gloucester. From the first the oratorio struck me as disconnected, as wanting in a central idea carried out consistently. The composer has apparently desired to mix realism or description with abstract religious thought, perhaps taking some of Bach's cantatas and Wolfram's "Christmas Mystery" as his models. Only on this ground of realistic naïveté can you explain the rather cheap realism of an instrumental description of the thirty pieces of silver on the cymbals, and of the opening choruses with the use of the shofar. Then, again, the repentance of Mary Magdalene, with its punctuation of a chorus describing the fascination of the old life, falls within the same type of treatment. There is no reason why a modern composer should not make use of this realistic background, but it must be laid on with tactful brush, otherwise it becomes of more importance than the principal figures. It is here that Elgar seems to me to have failed. His series of pictures are individually of interest, especially in their orchestral colour and general treatment. But the plan of the whole is by no means organic. The Apostles, whom the composer wished to draw as men, according to what he has told several interviewers, do not loom with importance. On the other hand, the figure of Christ is purposely made shadowy, and the unessential matter of the repentance of Mary Magdalene is given too much prominence. Apart from this weakness of the work I personally cannot put myself in sympathy with the composer's type of religious feeling. It is, if I may so put it, too servile. In "The Dream of Gerontius" the sentimental mysticism of the music is thoroughly in keeping with the character of Cardinal Newman's poem, and it has also the merit of seeming to be an expression of the composer's own religious outlook. At any rate, the music of the earlier work rises to a natural

climax and has the air of personal sincerity, which I do not notice in "The Apostles." The story of their "call" does not bear that sentimental treatment. Yet though the composer has orchestrally given vigour to his musical picture, beneath the outside of the work there runs the same vein of sentiment. No doubt this is due to the faith which Sir Edward Elgar holds. To me, and, I have no doubt, to many others, this results in a monotony of style which becomes cloying in its sweetness. The same characteristic is to be noticed in all the composer's religious works, from "The Light of the World" to "The Apostles." It is not, in short, an English treatment of religious feeling; indeed, it is far removed from national character.

It is here that the work of Sir Hubert Parry is so different. His treatment of the big subject of the smallness of man and the largeness of Divine Love is full of a manly reverence and force. In his music man acknowledges the greatness of God without abasing himself. There is no sentimental "whine" in the music. In wholeness of conception, too, the short oratorio is organic. There is none of the wavering between realism and abstract thought that makes the treatment of "The Apostles" so unequal—an inequality that is the cause of the unsatisfactoriness of many of Richard Strauss's symphonic poems. One is almost tempted to think that the modern composer jumps from an abstract treatment of his subject to a realistic for the simple reason that realism gives so many openings for effective orchestral writing. Sir Hubert Parry has apparently no sympathies with that view of art. The form of oratorio rightly remains in his mind as a form of art in which abstract thought can be best expressed—indeed, it is the very essential of oratorio. In his "The Love that casteth out Fear," the composer has made a very effective use of a semichorus as the Divine voice. In the cathedral this had a fine effect of aloofness. In other ways the work is a good example of the composition of the "Job" period of the composer's creative career. The sincerity of the music and its breadth of feeling, peculiarly characteristic of the composer, made their own impression, but the specific musical invention and inspiration of the work are not on the same level as the conception. Were they so the new Gloucester oratorio would be on an infinitely higher plane than "The Apostles."

That work of Elgar's has certainly more inspiration and shows a clearer call for musical composition. Indeed, many of its pages contain some of the most impressive music of modern days. As at first, the Judas music seems to me the most successful of the whole oratorio. It is a veritable inspiration and shows a great advance in the composer's grasp of declamatory style. The new point which the Gloucester performance brought out was the real power and beauty of the final "Ascension" section. Here the composer rises to a big musical climax—not a climax of mere orchestral noise and the piling up of choral complexities, but a climax of feeling and conception. There is nothing in "The Dream of Gerontius" to equal the glow of feeling in this section of the later work. The performance of the Gloucester choir, although by no means perfect in detail, was singularly expressive and intelligent. Evidently the work had been splendidly rehearsed by the organists of the Three Choirs, and the chorus sang as if it entered fully into the meaning of the oratorio. Sir Hubert Parry's work, on the other hand, was not well presented. The composer himself conducted, and his talents do not run towards the direction of large choral and orchestral forces.

The committee of the festival must be congratulated on the catholicity which evidently informed their choice of works by native composers. In addition to the new work of Sir Hubert Parry and the latest oratorio of Sir Edward Elgar, the school of British composition was illustrated in almost all its phases. Sir Charles Stanford's Te Deum, a new choral work by Mr. Granville Bantock, a Festival Hymn by Mr. C. Lee Williams, an organ concerto by Dr. C. H. Lloyd, a cantata by Mr. Herbert Brewer, and the special services written by Mr. Atkins and others gave us examples of all kinds of British compositions. Most of these, however, need not detain me long. I must confess to considerable disappointment in Sir Charles Stanford's Te Deum. It came as almost a

new work, for it is some few years since it was first performed at a concert given by Mme. Albani at the Queen's Hall. It now seems a made-up work without any clear individual note. The Festival Hymn of Mr. Lee Williams is for unaccompanied chorus. As might be expected from this composer, the writing is solid and workmanlike. The organ concerto of Dr. C. H. Lloyd is a little too long, and the orchestra has nothing very important to say. The best section of the work is the Intermezzo, which will probably be a favourite composition with recital organists who want something graceful and pleasing to play. Mr. Herbert Brewer's "The Holy Innocents" revealed an unsuspected dramatic power. The orchestral treatment, also, has many points of ingenuity. The choral writing, on the other hand, is conventional, and seems to have been mainly dictated by a desire to write music easy to sing. Very different was Mr. Granville Bantock's "The Time Spirit," a rhapsody for chorus and orchestra. It is essentially a work which belongs to the present renaissance of choral composition. The composer has made his chorus and orchestra one. Here is no mere orchestral accompaniment to the voices, but both vocal and instrumental forces are woven together to make a whole effect. The spirit of the composition is modern, too. The verses of Helen F. Bantock sing of the stimulant to the human soul of the strife of life. Here is no whining over the impotence of man or his utter smallness in the divine scheme of things. It may seem far-fetched to many of my readers, but I certainly do believe that for a modern musician to make the most of modern manifestations of the art he must illustrate modern ideas. The religious ideas of mediæval days do not really require the complexity of modern treatment. Perhaps it is in this that Elgar makes his aesthetic mistake. In all but his religious outlook he is modern, and I am conscious of a binding up of his powers of expression in both "The Dream of Gerontius" and "The Apostles," whereas in such works as "In the South" overture, which was performed at the concert in the Shire Hall, his whole point of view is more in accordance with his technical style. At any rate, I think Mr. Bantock's "The Time Spirit" was the most artistically complete choral work of the festival, because there is a connection between the technical style and the ideas illustrated. The thematic material of the rhapsody is not perhaps very distinguished—at least it did not seem so at a first hearing; but the choral and orchestral treatment is full of vigour and picturesqueness. As an illustration of the poem the work is highly successful, and as a modern instance of the use to which a chorus may be put the composition is very welcome.

As to the performances of the choir in these different works it may be said that in all respects it covered itself with honour. You do not expect the electric attack and power of a northern choir at the Three Choirs' festival, but, all the same, the singing has a distinctive note of its own. The quality that struck me particularly was the beauty of tone and the intelligence of the performances, qualities to which I have already paid a tribute in speaking of the performance of "The Apostles." To my mind, at least, it was refreshing to get away from the machine-made contrasts of the Yorkshire choirs, which are too often akin to the sudden contrasts beloved by the conductors of champion brass bands. The work of the soloists has been sufficiently noticed by the daily press. I need only add that there was a very general expression of regret that Mme. Albani should have made one temper criticism of her present achievements by the memory of her past work as an artist. A few words of praise must be given to Mr. W. H. Reed's clever and Richard Straussen treatment of ballet music in his orchestral fantasia "Scenes from the Ballet," which was performed at the concert in the Shire Hall. The work proved to be a little too long, but no doubt it will make a better effect in a room more suited for orchestral music than the small Shire Hall. I am glad to notice, by the way, that the Secretary of the festival has practically sounded the death-knell of this miscellaneous concert. It serves no artistic end, and its place might well be filled by an additional choral "service" in the cathedral. The same remark applies to Hereford and Worcester.

E. A. BAUGHAN.

THE SYMPHONIES OF BRAHMS.

FROM the time when Mozart first started his work as a composer of symphonies to the death of Beethoven, the succession of master-works was strong and rapid. For Haydn, whose principal work in this direction was written after the death of Mozart, had barely laid aside his pen before Beethoven took up the work and produced the nine monumental symphonies which have made his name for all time. After his death there was an ebb in the tide of symphonic music, not so much in the quantity as in the quality. Mendelssohn had not the strong passions which lead to the highest spheres of such composition, while Schubert had not the technical equipment. It was therefore left for Brahms in middle life to continue the work which had to all intents and purposes ceased with the death of Beethoven.

If quantity were one of the important attributes of a great symphonist, Johannes Brahms would then indeed be one of the most insignificant. Many whose fame has not outlived them have written more symphonies and more orchestral works than Brahms, while in other departments he was by no means so prolific as many. Compared with Beethoven, the number of his works of a symphonic nature, either in form or kind, is very small. Beethoven wrote for the orchestra one descriptive piece, two overtures with incidental music, nine other overtures, two marches, thirty-six dances (three sets of twelve), a ballet, an allegro, and concertos for various solo instruments, besides his nine great symphonies. Brahms, on the other hand, wrote only two overtures, two serenades, one set of variations, one set of dances, four concertos, and four symphonies. Fortunately, we do not judge a composer by the quantity but by the quality of his work, though the former sometimes excites our admiration and wonder. We are therefore able to place Brahms in a high position, second only, in fact, to that of the composer of "the immortal nine."

A somewhat remarkable fact in connection with the symphonies is the age at which he started to write them. Beethoven, who is usually stated to have begun the composition of his symphonies late in life, produced his first before he was thirty years old, and the opus number is only 21. Brahms was forty-three years old when he produced his c minor, while the opus number is 68; that is, the same number as Beethoven's No. 6. The self-control necessary to one who had so many opportunities of having works of such dimensions performed by orchestras of the highest rank, but who could resist all temptations until he had gained an experience altogether exceptional, was bound to have a great effect on all his music. Particularly, however, is this so with a work requiring such self-restraint as a symphony—one that requires special command over all the resources of Art and over the composer's own feelings.

"Brahms' First Symphony," says Sir George Grove, "was for long anxiously expected by the musical world. That a composer who had written so finely for instruments as he had—string quartets, pianoforte quartets and quintets, serenades and variations for full orchestra—should have stopped short of the highest point of all, was felt to be at least tantalising. His serenades, with all their interest, beauty, and extent, could only be accepted as precursors of a symphony, which was all the more eagerly looked for because the works already alluded to gave ground for believing that however original his thoughts and their treatment might be, Brahms would adhere to the 'forms' accepted by the classical masters, as grounded in the necessities of the ear and the faculties of the hearer, and to the orchestra available in the ordinary concert room."

When the first symphony appeared, and later, these expectations were not disappointed. No other modern master had been so deeply imbued with the spirit of the classics, and yet none was more original in thought. He was content to use comparatively small means to express

his greatest thoughts. No wonderful array of brass and percussion instruments striving to lift the roof from over his hearers' heads does he require, but the ordinary concert-room orchestra with the addition of one extra instrument is quite sufficient. In the first and third symphonies this extra instrument is the contra fagotto, in the second the bass tuba, while in the fourth he dispenses with either. And this, be it noted, was not by any means as with Haydn and Mozart a mere "virtue of necessity," for he had every opportunity of having his works played by the largest and finest orchestras then in existence. It was simply another evidence of the self-abnegation he had exercised in delaying his work so long.

Another characteristic which allies him with the old symphonic masters, especially with Haydn and Mozart, is the tunefulness of his themes. We have only to look at the subjects of the *finales* of the first and second symphonies or the *andante* of the third to prove this. Mozart said that "the essence of music is melody," and in these works we have a continuous flow of melody—sometimes, it is true, involved in the intricacies of counterpoint, or for the moment over-shadowed by the richness of the orchestration, but always to be found by those who seek.

If the question were put as to which was the greatest movement in the whole of the four symphonies, there is little doubt that most of us would have no hesitation in according the place of honour to the *finale* of the first symphony. It was probably written at a much later date than the other three movements of the same work. On its first performance the similarity of the first subject and of the general build of the movement, though on a smaller scale, to that of Beethoven's choral *finale* to his last symphony brought a charge of plagiarism. This is an unfounded and constantly refuted charge, for the movement is marked by as strong an individuality as even the great work of which it is alleged to have been an imitation, while the consummate skill with which it is welded together makes it one of the most remarkable productions of the nineteenth century.

Comparison shows how great a variety of thought and expression the composer was capable of in works of so similar a character. A well-known German critic and a biographer of Brahms compares the first and second symphonies of that composer to Beethoven's "Eroica" and the following flat or "The Pastoral." The first, he says, is an epic, the second a legend. And to carry this parallel further, we might well say that the *y* major of Brahms is in character similar to Beethoven's No. 7, or perhaps more to No. 2, and is idyllic. The fourth, while still retaining the lyrical style of the two previous works, contains deeper feeling, and has not the same happy swing. His treatment of the themes is the same, but the themes themselves are somewhat less melodious and more declamatory and disjointed.

Comparison might, if one wished it, be continued to all the works of the two great symphonic masters, or to those of Bach, Haydn, or Mozart. As a matter of fact, however, there is in my opinion a much greater affinity between Handel and Brahms than there is between Beethoven and Brahms. No two masters are nearer in spirit to one another than are Handel and Brahms, although the form of their works would at first sight suggest but little congeniality. This affinity with Handel is most noticeable, of course, in such works as the "German Requiem" and the "Triumphlied," but its bearing on the symphonies and orchestral works generally is undeniable. The massing of the orchestra is the primary evidence of this affinity. With Beethoven the independence of the various voices is of equal importance with the tone colouring and harmonic structure of the whole. With Handel and Brahms the harmonic structure comes first, melody and tone colouring being matters of secondary importance. Each instrument has its own bearing on the works of Beethoven, while with Handel and Brahms it is quite possible to get the effect

aimed at by the composer by other means. Not that the instrumentation is an unimportant matter with either the composer of the "Messiah" or the composer of the "German Requiem." The latter particularly relies for much of its effect upon the quality and intensity of the tone produced, as well as upon mere dynamic force and harmonic purity, but his colouring is in deeper shades and less easily discerned tints. In the matter of form, too, Brahms was essentially conservative, and his economy of matter was truly Handelian.

In spite of the variety of subject and treatment, however, the same individuality runs throughout. The comparisons with the works of Beethoven are comparisons such as we could make of the two men. They were alike in their earnestness of purpose, in the high view they took of their Art, and in their disdain of public opinion. But each had his own individuality, and copied no other. Brahms has by this individuality left his mark on symphonic music more distinctly than any composer since Beethoven. He has not, perhaps, led us into the new paths which Schumann prophesied, but he has broadened and solidified the old ways, and taught the world just when all seemed most likely to forget it that the greatest freedom in Art, as in life, is the freedom which

" . . . broadens slowly down
From precedent to precedent."

It must not be imagined, however, that Brahms was, in these or any other of his works, either unprogressive or unromantic. Much of the misunderstanding and lack of popularity of his works in this country has arisen through treating the symphonies as prosaic and heavy. In Germany it may be that the comparisons which were at one time constantly made with the works of Bruckner, by those who wished, at the cost of one or the other, to set the two composers in opposition as rivals, may have had much to do with this, for one of the great claims of the admirers of Bruckner is that he was a romantic and *natural* composer. Brahms, they said, exhibited his technical equipment too much, and lacked the feeling necessary to make a great composer. These objections have not been raised so much with regard to his smaller works as to his symphonies, and there is little doubt that in England our conductors are to a great extent responsible for the criticisms. It is not easy to forget the pleasurable sensation caused by the performances of the Meiningen Orchestra under Fritz Steinbach only a season or two ago. To the majority these performances gave an entirely new aspect to the works. They had never known Brahms as a human being, with feelings and thoughts in sympathy with their own. They had imagined him as a wonderful being who could be admired, but hardly loved. He was to most something great and distant, admirable, but not understandable. And the removal of this idea was a pleasant and altogether wholesome surprise. The solid, black, rock-like immensity of the first symphony was relieved by patches of colour here and there, and unsuspected tints constantly appeared, while the incomprehensibilities of the fourth became plain and understandable. The greatness of Brahms lies not in the romantic temperament nor in the wonderful self-control, but in the fact that while he had the temperament of a Tchaikowsky he was able to restrain and control such temperament more than any composer who has expressed his thoughts in modern tonality. This is exemplified in his symphonies even more than in his other works, and he who might have wasted his exuberance of natural talent in florid and fervid "symphonic poems," and won the applause of the populace by exposing his burning heart naked to their gaze, was content to follow in the footsteps of those who had gone before, and give to the world treasures the worth of which is enhanced by the depth at which they are buried and the difficulty with which their beauties are discovered.

HERBERT ANTCLIFFE.

[October 1, 1904.]

CARDIFF TRIENNIAL MUSICAL FESTIVAL.

BRIEF notice must be given of the festival held at Cardiff from the 21st to the 24th of last month. The programme contained standard works, such as "Elijah," "Hymn of Praise," and Verdi's "Requiem." Mendelssohn was especially favoured, his incidental music to "Midsummer Night's Dream" being also included.

The first novelty was a "Welsh Rhapsody" by Mr. Edward German, based on native melodies of singular charm and power, and developed with admirable skill. The orchestration, too, is most effective.

The second novelty was a tone poem entitled, "In the East," by Mr. Arthur Hervey, whose two tone pictures produced at the previous festival, two years ago, met with much favour. In the new work there are themes which have the true rhythmic swing and languor of Eastern music. The quiet of the desert is skilfully portrayed, while the representation of soldiers marching and of maidens dancing offer effective contrasts. It is a refined composition, of which the characteristic melodies and orchestral colouring are notable features. The composer conducted, and was received with great enthusiasm. The third novelty was "Eve," a mystery in three parts, by M. Massenet. This French composer seems to enjoy great popularity in his own country, but, somehow or other, he has not obtained a firm footing in Great Britain. His best known opera here is "Manon," yet that is seldom heard now. The recent production of his "Hérodiade"—or "Salomé," as it was called—at Covent Garden did not create a desire to hear more, at any rate, of his early works. Now the "Eve" in question was produced at Paris in 1875. What success it met with there at the time we cannot say, but we fancy it is seldom given now. The music is of a cheap, sentimental kind: it is melodious, but it sounds like weak Gounod. It is scarcely probable that it will be heard in London, so it is not necessary to enter into any detail. It was well performed, and Madame Lillian Blauvelt and Messrs. Ffrangcon Davies and Ben Davies made the most of their parts, which certainly were melodious, if little else. The fourth novelty was Dr. Cowen's setting for chorus and orchestra of Cowper's "John Gilpin." The musical world, with its music-dramas, stately oratorios, and symphonic poems, with their labyrinths of representative themes and symbolic meanings, has become very serious, so that it is really pleasant to have an opportunity to laugh and be merry. Of course, this choral ballad is a big joke, but it is the joke of a clever man, and of one whose mastery of orchestration enables him to carry out his ideas to the best advantage. Realism is rampant in the music: the smack of the whip is heard, the snorting of the steed, the braying of the ass, the mad ride as if for a race, and many other funny things. All this would be ridiculous if clumsily done, but here there is humour and skill. "John Gilpin" is one of the best things of its kind, and it is pretty sure to be taken up by choral societies. Both choir and orchestra enjoyed the fun, and at the close they cheered Dr. Cowen, and the audience was equally enthusiastic. The fifth novelty was "The Victory of St. Garmon," by Mr. Harry Evans. The libretto by Mr. H. Elvet Lewis deals with the "Alleluia" battle said to have been fought between the invading Picts and the native Christian army headed by Garmon. The composer is young, and seems inclined to go a way of his own. Many of the great composers commenced by imitating their illustrious predecessors, and probably in the long run were the better for it; yet, for instance, Schumann—no mean name—at the first acted from within rather than from without. Mr. Evans writes in a style which may be described as immature, jerky, and the orchestration is not interesting. Still, one can feel a certain life, boldness, and an attempt, however short it may be of the mark, to express his thoughts and feelings. There is rhythmic life in the music, and an energy which, when under proper restraint, will prove of service. This production of a young Welsh composer—Mr. Evans is a native of Merthyr—redundants to the credit of the festival authorities. It is not only an encouragement to the composer himself and to other composers in the Principality of Wales, but it ought to create greater interest in the Cardiff festival than has hitherto been shown. Already in comparison with the one held two years

ago, the attendances have been larger, and that in itself promises well for the future. Mr. Evans conducted his work, and if in composition he is somewhat of a novice, he understands how to conduct a choir, for that art he has practised earnestly, and with marked success.

Having noticed the novelties, brief reference must be made to some other works. First and foremost we would place Schumann's "Scenes from Goethe's Faust," which is regarded by many, and with good reason, as the composer's masterpiece. It is a very long time—over twenty years—since the work has been heard in London. It is true that the twelve soloists required might account for its not being given very frequently, though scarcely for the total neglect into which it has fallen. The music is rather intricate at times, but we are glad to say that the rendering was most praiseworthy. The principal vocalists were Madame Blauvelt, and Messrs. Ben Davies, Ffrangcon Davies, and Ivor Foster. Another fine performance was that of Verdi's "Requiem," with Miss Agnes Nichols, Miss Muriel Foster, and Messrs. John Coates and Ffrangcon Davies. We must also mention Dr. Saint-Saëns's "Samson and Delilah," with Miss Muriel Foster and Messrs. Ben Davies and Ffrangcon Davies. For its due effect this fine opera ought to be heard on the stage, but such is the charm of much of the music that it attracts the public even when deprived of that which gives to it point and, in many places, meaning.

The choir greatly distinguished itself. All the four voices were good, and had the basses been a trifle heavier, the balance would have been perfect. We have spoken of their singing in "Faust," and in Verdi's "Requiem" it was equally good. But on the last evening they seemed determined that the final impression should be a strong one, and the life and brilliancy they displayed were quite striking. Fortunately they had a work with which they were thoroughly familiar, viz., Mendelssohn's "Elijah." The "Thanks be to God," represented the high water-mark of choral singing during the week. Dr. Cowen has good reason to be satisfied with the artistic result of this his second festival.

MUSICAL DECENTRALIZATION IN FRANCE.

For many years the select part of the musical world in Paris has been seriously preoccupied in consequence of the overwhelming number of musicians of every sort continually pouring into this musical centre of France. A musical decentralization has therefore become indispensable to prevent the depreciation of art and artists. But the question is, how can it be realized? Not reckoning the Paris Conservatoire, there are in France fifty-one provincial principal music-schools, instructing hundreds of new musicians every year. These musicians, however, on terminating their studies, not finding immediate engagement in the provincial towns, start at once for Paris, thus multiplying the number of fiddlers, singers, pianists, etc., who struggle here for life.

It may seem an absurdity that musicians should persist in doing harm to their art; but it is a matter of fact that they, unconsciously, degrade the artistic calling as well as the general musical taste of the majority of the middle classes of the Parisian public. The daily increasing number of music-halls and *cafés-concerts*, numbering here already over eighty, results principally from the said superabundance of musicians, who are happy to get any employment. The managers of these establishments, utilising the opportunity, can consequently get a small satisfactory orchestra, as well as some good singers of both sexes, at a very trifling cost. The artists, once engaged, aiming at success, are obliged to adapt their *répertoire* to the taste of the special public frequenting those places, thus lowering the standard of musical art. Paris cannot really be proud of such establishments.

Certainly Paris enjoys the privilege of the excellent philharmonic concerts of Colonne, Lamoureux, and the Conservatoire, not to mention other good concerts given occasionally by eminent artists; but these concerts are exclusively frequented by a special minority of the public, who can pay the high prices and who can take a real interest in music.

IDYLLES.
For the Pianoforte by
ALFRED TOFFT.

Op. 41.

—
NO. 2. BARCAROLE.

PIANO.

Andantino.

p poco rubato

con 2a.

ritard.

dim.

p cantabile

2a. *simile*



A page of musical notation for piano, featuring five staves of music with various dynamics and performance instructions. The music is in common time and consists of measures in G major (two sharps) and A major (one sharp). The first staff shows a melodic line with sustained notes and a bass line. The second staff begins with a dynamic of *mf*. The third staff includes the words "espress." and "dolce". The fourth staff starts with a dynamic of *cresc.* and ends with "sempre con *ff*". The fifth staff concludes with a dynamic of *dim.*

A musical score for piano, consisting of five staves of music. The music is in common time and major key signature. The first staff shows a treble clef and a bass clef, with dynamic markings *p* and *rit.*. The second staff begins with *Tempo I.* The third staff continues the melody. The fourth staff features a treble clef and a bass clef. The fifth staff concludes the piece with *a tempo*, *dim.*, *rit.*, and *p*.

The musical score consists of four staves of piano music, likely from a piece by Debussy. The notation is in common time, with a key signature of one sharp (F#). The top two staves show melodic lines with various dynamics and performance instructions like *cresc.*, *sf*, and *ritard.*. The bottom two staves provide harmonic support with sustained notes and chords. Measure 1 starts with eighth-note chords in the bass. Measure 2 features eighth-note patterns in the treble and bass. Measure 3 includes a dynamic instruction *dimin.* and a tempo change *ritard.*. Measure 4 concludes with a dynamic *pp* and a tempo marking *rallent.*

Besides, they last only during a short season, whilst the music-halls and *cafés-concerts* are open all the year round.

The provincial theatres in France being more or less of an inferior order, and their season generally a short one, their companies and orchestras are small, and consequently cannot ensure a sufficiently comfortable living to the artists to induce them to reside in the various provincial towns. Musical festivals only given now and then are insufficient to effect the real musical decentralization so much needed. They are only occasional arrangements for the local inhabitants, providing momentary occupation for the artists engaged. The only efficient means to obtain musical decentralization in France ought to be the one adopted in other countries: that is to say, the foundation of permanent instrumental and choral societies in all the large provincial towns, giving yearly series of classical concerts. In such a way the best musicians would find convenient employment, and, once the musical taste awakened, and the spirit of fashion helping, they would find plenty to do in the provincial towns, both as performers and teachers. After a few years France would then have many musical centres.

But such undertakings depend exclusively upon individual action; they require a man who, in addition to being a good musician, passionately loves the divine art, and who, endowed with the indispensable energy and endurance, can overcome all the difficulties which ignorance, indifference, and prejudice always throw in the way of every innovation.

Nominally there is a philharmonic society in nearly every large provincial town of France, but not one of them possesses a permanent independent orchestra and a mixed chorus. Consequently they give some concerts during the winter, gathering together an orchestra from all quarters. They are seldom able to produce a male chorus, and are therefore incapable of performing any great classic work requiring mixed voices. On such occasions they engage some well-known soloists from Paris.

A distinguished musician, M. Louis de Romain, of Angers, who attempted in vain to establish a choral society in that town, says in his "Essais de Critique Musicale," published a few years ago: "It is almost impossible in the provinces to be able to bring together a male chorus, and this for a thousand reasons which have nothing to do with music. As to a ladies' chorus, it is impossible to think of establishing one. Mothers would cross themselves at the very idea of their daughters singing in public in the company of persons with whom they were not acquainted. At intervals charity overcomes these scruples, and for one evening they brave the danger, though not without hesitation. This suffices to show that resources do not fail, yet they are not sufficient for the undertaking of anything serious. In England and Germany, however, young girls belong nearly all to some choral society, and they are not afraid of compromising themselves by singing in a Handel, Bach, Mendelssohn, or Haydn oratorio at public concerts. To sum up: what we want in France is real taste for music, and the day when we find genuine pleasure in practising it many ridiculous prejudices will vanish."

Individual action and endurance, as before mentioned, are the only expedients to destroy prejudice and awaken a genuine interest for music in France. In fact, it is only forty years ago that a philharmonic society (mixed chorus and orchestra) existed at Amiens. The creator of it was its president, M. Deneux de Varenne, a passionate lover of music; but it disappeared after his death!

Lille, the old Flemish town, has always been extremely musical. It was in Lille that the first "Conservatoire de Musique" was created in 1773, that is to say, sixty-two years before the Paris Conservatoire; the latter, established by the "Convention Nationale," August 3rd, 1795, was only solemnly inaugurated on October 22nd, 1796.

From 1730 there was in Lille a musical society called "Concert de Lille," an association of artists and amateurs under the patronage of the local authorities, and it is again Lille which is at the head of the musical decentralization. The "Société de Musique de Lille," established since three years, has created a new and important musical centre in the north of France, which can compete with the best philharmonic societies of Paris and of other countries.

M. Maurice Maquet—a rich merchant, a fervent music-lover—with the help of a few friends, has worked incessantly to bring together all the musical elements existing in Lille, and, overcoming all obstacles during many years, has succeeded in establishing the "Société de Musique de Lille," "L'Orchestre et Chœur d'Amateurs," or, better said, "L'Orchestre Maquet," is not a society organized with a president, statutes, etc., but it is a friendly association of musical amateurs, M. Maquet being their indisputable director and *chef d'orchestre*, assisted by a committee of ten members—five selected from the orchestra and five from the chorus. It is he who regulates everything: he frames the programmes, engages the great soloists, issues the invitations to the concerts, and finally it is M. Maquet who attends to business matters and pays a large part of the expenses out of his own pocket. A printed *reglement* determines the duties and rights of the members, the number of the rehearsals every week, the settlement of financial questions, etc.

M. Maquet, wishing to prepare himself for his arduous task, seriously studied harmony and instrumentation, as well as the practical art of directing an orchestra under MM. Lamoureux and Colonne, and has shown uncommon skill in this branch. He conducted with great success 350 instrumentalists and chorists at the Berlioz Festival on December 20th, 1903, which was the best of all those given in France.

M. Maquet was fortunate enough to marry a charming lady, the daughter of a rich banker of Lille, who is a passionate musician, endowed with a fine mezzo-soprano voice, and a remarkable singer. She also, once married, wished to perfect herself in the vocal art, and went to study for some time with Mme. Marchesi in Paris. Animated by the same spirit of artistic perfection as her husband, she took in hand the direction and instruction of the choral part of the society, drilling nearly 250 chorists of both sexes—all amateurs—taking the leading part among the sopranos at the public performances, and singing the solos if required.

The result of Mme. Maquet's intelligent and constant work has been as successful as that of her husband in bringing up, instructing, and directing the orchestra of amateurs, to which during the concert season a number of artists are regularly added. Thus orchestra and chorus of the "Société de Musique de Lille" are now-a-days equal to all demands.

The first concert of the Society took place on Friday, December 20th, 1901. The programme was as follows: Weber's "Freischütz" overture; Finale des "Maitres Chanteurs"; Wagner; "Ave Verum" (*choeur à cappella*), Saint-Saëns; "Le Déluge" (*poème biblique en trois parties*), Saint-Saëns. The artists engaged from Paris were: MM. Cazeneuve (tenor) and Auguez (bass); Mmes. Vicini-Terrier (soprano) and Auguez de Montalant (contralto). M. A. Baily was solo violinist. The success of the concert was extraordinary, and it was not only praised by the local papers, but began to attract the attention of the Parisian Press.

The next concerts of the first series were given on January 26th, February 23rd, and March 21st, 1902. In the second season the concerts took place November 11th and December 19th, 1902, and February 1st, March 1st, and April 5th, 1903. The third series began on November 19th. On December 20th came the Berlioz Festival, and the last two concerts were given on February 7th and March 20th, 1904.

A great number of the best concert and opera singers of Paris are successively engaged by the "Société de Musique de Lille"; we find on the programme the names of eminent artists like Pugno, Busoni, De Greef fils (organist), Ysaye, Thibaud, Fritz Kreisler, Pablo Casals, and others.

Although a Wagner enthusiast, M. Maurice Maquet is eclectic in the composition of his programmes, in which the instrumental and choral works of all the classic and best composers of old and modern schools are represented.

Thus Lille is once more at the head of the musical movement, having taken the first important step on the road towards musical decentralization in France, and M. and Mme. Maquet have proved what can be realized through real love of the art, through energy and through persistence of single individuals. May their striking example find many imitators!

S. D. C. MARCHESI.

OUR MUSIC PAGES.

We have selected for Our Pages this month the second of a set of "Idylls," three characteristic pieces by Alfred Tofft. It is entitled "Barcarolle," but in style it does not resemble the ordinary kind of music which passes under that title. The very opening, although the root is the dominant of the key (G) in which the piece is written, does not to an unpractised eye suggest that key. The principal melody, which enters at the ninth bar, is simple and yet charming. It is pleasingly extended, touching various related keys, and finally pausing on the tonic of the relative minor of the opening key, and thus the \sharp flat in the return of the principal section immediately afterwards is of piquant effect. The music throughout the short piece is not difficult.

Reviews of New Music and New Editions.

Tutti Frutti. 36 Pieces for the Pianoforte, by E. PAUER (Edition No. 8292, price, net 2s.) London: Augener & Co.
The name of Professor Pauer is too well known for us to dwell on his merits, either as a composer or as a teacher. We shall, therefore, merely say a few words about the contents of the volume before us. And first we would remark that the pieces are all short, of quite moderate grade of difficulty, also that they all present some technical study in a pleasant way. Many of the numbers have as simple superscription the word "Study," while others have ordinary terms indicating the form (Gavotte, Minuet, Gigue, &c.), and with that, of course, the general character of the particular music. As an example of simplicity, combined with rare refinement, we name No. 14, "Air with two variations": the power of writing just the right number of notes to express one's thoughts and no more, has become more and more rare since the days of Haydn and Mozart. A characteristic Minuet with Trio (No. 18), a brisk little Tarantella, an expressive Funeral March (No. 26), a very clever Scherzo (No. 29), and a beautiful Swedish Melody (No. 31), are excellent specimens of the composer's art of combining the *utile dulci*.

3 *Salon Pieces* for Piano, by ALBERT FRANK:—No. 1, "May Flowers"; No. 2, "Fresh and Free," and No. 3, "Quick Step." London: Augener & Co.

The first of these pieces is in waltz form, and the title of course prepares us for music containing charm of melody; if impossible to describe "Flowers" in tones, it is possible by such means to convey more or less exactly the pleasant effect which the sight of fresh May flowers produces. The piece is in the key of F, and the \flat flats in the introductory bars seem to presage something rather mournful, but they are evidently introduced merely to render more piquant the entry of the engaging waltz theme in the major key. The opening section is followed by a short phrase of light, dainty character in the key of A flat, the first in fact of a series of sections in various keys, ending with a return of the original melody. No. 2 is a "Galop," the character of which is well described in its title, while No. 3, "Quick Step," is particularly bright. All three pieces are effectively written for the instrument.

Sonatinas (without Octaves) for the Pianoforte, by STEPÁN ESPOFF, Op. 40, Nos. 1 and 2 (Edition Nos. 4960A and B, price, net 1s. each). London: Augener & Co.

Pianoforte players are apt to forget the days of their childhood, and the disappointment at not being able to play octave passages, which, when they heard them, sounded so brilliant, or at not being able to strike a chord of octave stretch; and these stumbling blocks are to be met with even in the favourite sonatinas of Dussek and Clementi. The first of the two under notice opens with an *allegro molto*, in which the thematic matter is attractive, and, considering the modest compass of the movement, treated with much ingenuity. It is followed

by a *Romance* which reflects something of the charm and simplicity of the Salzburg master. The concluding movement is a light, merry *Rondo*, full of rhythmic life. The second Sonatina, in F, commences with a theme which at first start recalls one in a Haydn symphony, but in the second bar the falling to the leading note, instead of as in Haydn, to the tonic, at once gives it to undoubted individuality. The short development section is exceedingly ingenious as regards the use of the thematic material. The middle movement is a flowing *andantino espressivo*, and the finale a *vivace molto* with pleasant points of imitation.

Short Original Pieces for the Pianoforte. Nos. 183-192. London: Augener & Co.

No. 183 is a Nocturne by J. Verhulst, a talented composer who was held in high esteem both by Mendelssohn and Schumann. It is practically a song without words of expressive character. There are no perplexing harmonies or rhythms, but the music, though simple, is refined. The closing cadence seems to show that the composer knew and loved his Bach. No. 184 is an Impromptu in G (Op. 226, No. 3), by the late Cornelius Gurlitt, which opening with a quiet syncopated phrase, soon becomes bolder, the principal section of the title piece ending with four-fold repetition of the tonic chord. Then comes the middle section, *leggiero*, and of totally different character, and the *reprise* of the first part. No. 185 is Heller's "Arabesque" in G (Op. 49, No. 4), a piece "d'un mouvement vif et capricieux;" and we may add, full of romance. In the principal section the melody seems to come by fits and snatches, but in the middle one it is more orderly. No. 186, "Lothian's March," by E. Kuhlstrom, is lively, piquant, and very easy to play. No. 187, a "Barcarolle" by A. Tofft (Op. 41, No. 2) is a delightful piece, original without being extravagant; there are out-of-the-way harmonies and rhythms, but they remain means. No. 188, by F. E. Baché, is entitled "Prière de jeune fille," a clever and expressive piece à programme. The opening bars represent the entry of the maiden into church and listening to the organ, and then comes a melody which sounds like an earnest appeal: the organ symphony at the close is very effective. No. 189, Raff's Romance "Fleurette," has melody of simple charm, supported by an accompaniment which, at any rate in shape, shows the influence of Chopin. No. 190 is another attractive "Arabesque," by Stephen Heller (Op. 49, No. 3), of saltarello character; No. 191 a pleasing "Capriccietto" (Op. 226, No. 6), by Gurlitt; and No. 192 a delicate little piece by A. Nöck, bearing the pretty name "Snowdrops" (Schneeglöckchen's Läuten).

New School of Velocity for the Pianoforte, by L. KÖHLER, Op. 128, Books 1 and 2. Revised, phrased and fingered by O. Thümer. (Edition No. 6568A and B; price, each, net 1s.) London: Augener & Co.

The composer of this "New School" was one of the most thorough pianoforte teachers of his day, and he has not inaptly been named by Dr. Riemann "the heir of Czerny." Since, then, his name is so well and so honourably known, we need only give a brief résumé of the contents of these two Books. The first one begins with a study containing scale passages for right and left hands alternately. No. 2 consists of successive groups of notes in turn-form, and most useful in equalising the fingers, or rather in producing quality of tone with fingers of different strength. No. 3 is again devoted to scale passages. No. 4 is on broken chords. In No. 5 chromatic scales for the right hand play a prominent part. And similar work is presented in the other studies, though, of course, in different ways. In some "Schools" the educational aim is more or less disguised, but in the one before us it is fully *en évidence*. And yet the author has set it forth in a very attractive manner. Take for instance No. 15 in the second Book; it is a study in broken chords for both hands together, but above them is heard a pleasant flowing melody. Or again in No. 10, an excellent study in broken octaves which, if compared with the one for similar purpose in Czerny's "Vélocité," will be found far more interesting as music, to say nothing of the fact

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that there is work in it for the left as well as the right hand. Mr. Thümer has edited these studies, and, like the composer, he is well known to be capable and conscientious.

Symphonies by Franz Schubert, arranged for the Pianoforte by MAX PAUER. — The Unfinished Symphony in B minor.

(Edition No. 8392A, price net, 1s.) London : Augener & Co. SCHUBERT has often, and not unjustly, been accused of diffuseness. The great symphony in C is full of fascinating music, but Schumann, although one of the most enthusiastic lovers of Schubert, could not help seeing that it contained lengths which, out of courtesy, he described as "heavenly." In the B minor there is not a note which could be spared; there is a terseness which adds to its grandeur and its emotional power. It is called an "unfinished" work, and the term is technically correct in that the composer left a sketch of a scherzo and evidently intended to add a finale. One cannot, however, but feel thankful that he only completed two movements; the others might not have been at the same high level. To transcribe this symphony for piano solo is no light undertaking, but Professor Max Pauer may be congratulated on the able manner in which he has reproduced all the important features of the score—minus, of course, the romantic colouring—without indulging in any difficulties likely to trouble ordinary players.

The Cascade. Characteristic Piece for the Pianoforte, by J. H. MOORE. London : Augener & Co.

This piece bears a title which indicates falling water. The ever-busy semiquavers would never of themselves suggest a cascade, but they at any rate suggest movement of some kind. The title is quite general; there is no definite attempt at realism. "A Song Without Words" would have been quite as appropriate a title, for the music consists of a long-drawn-out melody of considerable charm. The semiquavers are divided between the two hands, and as supports to them and, of course, also to the melody, there are firm minims. The harmonies are tasteful, while certain closing passing or chromatic notes give colour and piquancy to the music.

Uranie (La Muse du Ciel). Esquisses fantastiques pour piano, composées par THÉODORE AKIMENKO, Op. 25. Moscow : P. Jurgenson.

The first number is indeed fantastic. It bears the supercription, "Viens, viens dans le ciel là-haut, loin de la terre." The chord coda represents the soul "dans les abîmes de l'infini," and the music ends on a chord of 6-4-2, which, with different notation would stand for the third inversion of an augmented sixth on the flattened sixth of the key (B) of the piece. Of the four numbers the last is the most satisfactory, but they all show thought rather than feeling.

Arioso for Violin and Organ, by A. KAUZ, Op. 129. (Edition No. 5382A, price net, 1s. 6d.) London : Augener & Co.

Three quiet introductory bars ending on the dominant chord of the principal key lead to a theme of dignified, yet not severe, character, which lasts throughout the first section of the piece; at the twelfth bar there is modulation to the key of the dominant, and then the melody pursues its course without any definite cadence. A middle section marked *un poco più mosso* opens with a new theme, which, however, shows in its dotted figure a certain affinity with the first one. The running semiquavers of the accompaniment, which by the way are afterwards transferred to the violin, give further animation; they at length stop, and a solo passage for the violin leads quietly back to the original key, and to the melody connected with it. The piece has been arranged for the violin and piano by the composer (Edition No. 5382A); in the part for the latter instrument the pedal notes, by skilful modification, are represented.

Love in May. Song by MARY CARMICHAEL. London : Leonard & Co. THE English version, by Andrew Lang, of a quaint poem of

Passerat (1580), is published by permission of Messrs. Longmans, Green, & Co. The lover bids his love arise and roam with him through the woods, while the middle stanza seems a paraphrase of Shakespeare's "Youth's a stuff that won't endure." The setting is refined and expressive; the music suits the words, and it is clever in that good results are obtained from simple means. The tasteful accompaniment shows the hand of a pianist.

A Vade mecum for Singing Teachers and Pupils, by SALVATORE MARCHESI. New York : G. Schirmer, 1902.

The name of the author of this manual is well known, and both he and his wife, Madame Mathilde Marchesi, have had long and rich experience in the art of singing. In his brief introduction Signor Marchesi, in referring to "our venerable master, Manuel Garcia," to his wonderful invention, the laryngoscope, and his desire to establish a "rational physiological system for the production and development of the voice," states that the path the veteran opened up, as pursued by "thousands of meddlers," has led to the "inevitable decline of the finest of all the fine arts." Many teachers of singing possess "superficially-scientific knowledge," while non-singing doctors lack practical experience. The opinion "that a good singer must be a good teacher" is false, and yet, our author reminds his readers, it is one which prevails in every country. Signor Marchesi gives some useful precepts to pupils, describes the human voice, and the classification of voices. "How to practise" is a brief but practical chapter. In fact, the manual itself is brief, but there are many wise thoughts over which singers will do well to ponder.

Memoirs of the Royal Artillery Band, by HENRY GEORGE FARMER. London : Boosey & Co.

AUTHORS sometimes feel that they have to justify the appearance of their works, if the subject has been dealt with previously. Now it happens that a History of British Military Music has not yet been written; even the author of the book under notice only gives the history of one famous band, viz. that of the Royal Artillery. This work will be thankfully received, and we hope that it will lead to similar books concerning other military bands. Our author seems to have spared neither time nor trouble to make his story reliable and most interesting. He gives in an introductory chapter an account of military music from the earliest times to the sixteenth century, and the remaining chapters are devoted to the history up to the present day of the special band of which, by the way, the author is bombardier. The earliest mention of music in connection with the Royal Artillery is in the list of the army despatched to St. Quentin in 1557; a "drummer" and "phife" are noted as receiving one shilling each per diem for the "Trayne of Artillery." There are also useful appendices and fourteen attractive illustrations. Mr. Farmer trusts that members and ex-members of the Royal Artillery Band "may derive as much pleasure in reading of their worthy ancestors as I have done in unearthing their history." Of course all who are or have been connected with the famous band will welcome the volume, but it is one which will appeal not only to musicians, but even to the general public.

IN THE CONCERT ROOM.

PROVIDED that a work of art be good, and its inspiration genuine, what matters its nationality? Yet, after all, patriotism has its evident values as an artistic factor, especially where music is concerned. For a composer depends, not only upon his performers, but still more upon his audiences. A hearing is indeed his very life blood, and unless he obtain it, the probabilities are that he will soon cease to produce, at any rate, anything which pulsates with vitality and passion. And certainly, if he receive no encouragement himself, a composer is hardly likely to generate a musical race. Even a Beethoven or a Wagner, let alone a Tchaikowsky, would never have conquered the world, had each of their works been accorded but one isolated, and it may be scantly-rehearsed, performance. These stray reflections are prompted by the

meteor-like appearances of novelties by the British composer included in the programmes of the Queen's Hall promenade concerts. If a work be worth listening to at all, it will surely only improve upon acquaintance. Good music is one of those commodities with which familiarity does not breed contempt. With every foreign composer of genius, his own, albeit perhaps tardily, have always known him first before he penetrated the abroad. And even so must it be with ourselves. If we would really nurture a great school of composers, we must at least afford them a fair arena upon which they can grow and expand. Comparing the quality of the latter-day work done by the British composer with the best contemporary music of the Continent, it seems to us that, for the time being, we have no reason to hide our heads. Neither Russia, Germany, nor France, for example, has for the moment any composer who soars beyond the genius of Elgar. And we have quite half a dozen younger men who can be ranked under the heading of genius; and besides these, there are many others possessed of talent of excellent promise. Would it not be possible for the Queen's Hall orchestra during the promenade season to take, say, one of the best scores of these young composers, and give it several performances, and then take up, in a similar manner, another native composition? Such a venture with all humility to predict, that could such a procedure be carried out in London for a couple of years, what frequently happens in Russia and Germany would also occur in England: viz., a concert programme would be made up, as often as not, principally of native names. Glancing at the chief works new to London given at these concerts, on August 16th was heard Tschaikowski's "Battle of Poltava." This gorgeous entr'acte from the Russian master's opera "Mazepa" was received with immense enthusiasm. Like the rest of the opera, it is a page in Russian history, and an eloquent tone-picture of Peter the Great's signal victory over the Swedes. It necessarily loses somewhat by being detached from the musical context and *mise-en-scène*, nor does it represent Tschaikowski in his most characteristic vein; nevertheless, it is a glowing pageant of clanging brass and clashing cymbals. On the 17th, the chief novelty was a Romance for orchestra by Mr. F. S. Converse, an American composer. The work is described as a "mood picture," and is based upon the "Endymion" of that poet of mood and mist, Keats. "A thing of beauty is a joy for ever"—so runs the opening line of "Endymion," and such a poetic subject led one to expect plenty of individuality and subtlety of treatment. These expectations, however, were scarcely fulfilled; Mr. Converse's Romance savoured more of Bayreuth manufacture than of Keats inspiration. At the same concert was performed a Concertstück for viola and orchestra by Jenó Hubay, or Eugène Huber, to give this musician what is, we are informed, his correct name. The fine qualities of the viola are so rarely enlisted in solo music that this concerto deserves notice for that reason if for no other; Mr. S. L. Wertheim gave the solo part a commendable interpretation. The name of the French composer Claude Debussy is already famous in Paris in connection with his operatic setting of Maeterlinck's "Pelleas et Mélisande"; Maeterlinck and Debussy are surely two peculiarly kindred affinities. They exhibit the same love of mysticism, the same effort to constantly spiritualise matter, and what one might term the same transparency of thought. What Debussy lacks in strength and vigour he indubitably redeems in fine sensibility and spiritual conception. As in the score of his "Pelleas et Mélisande," so in his Prelude, "L'après-midi d'un Faune"—heard at the Queen's Hall on August 20th—he has been particularly happy in his choice of a subject so exquisitely akin to his own individuality. This prelude he wishes to be considered simply as a study in "atmosphere" founded on Mallarmé's poem of that name. There are four principal themes in this remarkable work, all of them languorous and flowing, and enveloped in a haze, as it were, of delicate, intangible harmonies. The really beautiful rendering which the score received at the hands of Mr. Wood and his players at once testified to the rapid progress which the comparatively new orchestra has already attained in flexibility and power of tone gradation. On August 23rd we heard for the first time a "Spring Poem"

for orchestra, "Alt Heidelberg du feine," by Fritz Volbach, conductor of the municipal orchestra at Mainz. This work, dedicated to Mr. Wood, can boast of no very individual traits, being of a very conventional German type. On August 27th the programme was headed by a new orchestral suite in six movements entitled "Hallowe'en," by the sub-organist at St. Paul's, Mr. Charles Macpherson. The work is presumably Scotch in character, and based upon the opening lines of the Burns poem of the same name. A "grotesque" march and a romance are perhaps amongst the most attractive of the movements. The suggestion, though, of the Gaelic fairies of Cassilis Dowans indulging in a somewhat clumsy valse was a trifle incongruous and "off" in local colour. Nevertheless, there are numerous clever and interesting passages which claim attention in Mr. Macpherson's "Hallowe'en." On the 1st September the programme included a concert overture by Mr. York-Bowen, a young composer of decided temperament and originality. On the 3rd September, Londoners were introduced to a couple of pieces scored for small orchestra, signed F. H. Cowen. These slight but charming little sketches bear the respective titles of a "Childhood's Lullaby" and "Girldom." Both reveal the tender, lyrical genre which one is always glad to link with Dr. Cowen's happiest and most pleasing efforts. Tuesday, the 6th September, brought the first performance in England of a symphony in A (Op. 23), by Paul Juon, a composer of quasi Slav-Teutonic tendencies. At times his symphony in A recalls Tschaikowski, at others Tschaikowski's antipode, Brahms. There is an absence of homogeneity and national conviction in the structure of the work, and although Juon turns to Russian themes and Russian rhythms, he by no means develops his material with the mingled waywardness, melancholy, and undercurrent of humour so typical of Russian art in its most characteristic phases. The final movement of the symphony is perhaps its best. Another novelty for London presented on this same Tuesday was E. Schütt's piano-forte concerto, No. 1, in e minor, composed in 1889, and dedicated to Leschetitzki: a graceful and eminently pianistic composition, which, if it falls short of being a really great work, is at the same time worthy of the attention of advanced amateurs. Mr. Carl Weber, who played the solo part on this particular occasion, brought out its best qualities with noteworthy intelligence and insight. Two new songs, with orchestral accompaniment, "The Sleigh of Life" and a "Slumber Song," by Eugen d'Albert, were also introduced on the 6th. Both were noticeable for the sound musicianship which we can safely associate with the name of d'Albert; whilst one of them, "The Sleigh of Life," appealed to the listener by reason of a certain strain of imagination and fantasy. Mrs. Henry J. Wood gave the two songs an artistic and expressive rendering. Another work from d'Albert's pen recently heard at these concerts was his 'cello concerto in c major, first performed here by Hugo Becker. At the Queen's Hall Promenade Concert it was extremely well interpreted by Mr. Herbert Withers, who is certainly on his way towards becoming an executant of high reputation. Yet another novelty, produced on the 10th September, was a Rhapsody for orchestra (Op. 32), by Mr. Cyril Scott, a young Cheshire musician who, according to the analytical notes supplied in the programme, wished his work to be judged as "dramatic music without a drama," a definition bordering upon distinction without a difference. One leading theme flows suavely throughout the rhapsody, and serves as a timely guide in a composition which is orchestrated with a bold but not exaggerated technique. One would like to hear it again before expressing any definite opinion as to its merits. A work by Handel scarcely comes under the category of a novelty, but his Concerto Grosso in e, given one night, was announced as a first performance in London, and evoked a good deal of interest amongst critics. The composition is the first of a set of twelve, and bears the early opus number 6. It is written for strings and a cembalo. As performed at the Queen's Hall it appeared in decidedly modern guise, the harpsichord being replaced by two grand pianos, Mr. Wood at the first and Mr. Percy Pitt at the second, with Mr. Henri Verbruggghen, the leader of the orchestra, conducting. In its original presentation one pictures Handel himself at the harpsichord, conducting according to the fashion of those times

with a chord thrown in here and there. Whether anything was gained by giving this old-world music a modern garb is a moot question. The weekly Wagner nights at the Queen's Hall have been drawing immense audiences. Another feature was a delightful interpretation accorded one night to Mozart's overtures to "Zauberflöte," "Nozze di Figaro," and "Don Giovanni," played one after the other. Amongst many Tschaikowsky items, a specially memorable performance was that of his beautiful 4th symphony. Mr. Wood's latter day reading of this symphony in many respects recalls that of Ivanov, a leading Russian conductor. Turning to a few of the soloists who have been warmly welcomed during these weeks, mention must be made of Mr. Francis Macmillen, the clever American violinist, who gave a most enjoyable exposition of Sinding's rugged concerto in A major; of Miss Elsie Playfair, a young Australian violinist possessed of a brilliant but rather hard tone, who has been heard with interest in Max Bruch's Scottish fantasia (Op. 46) and Bach's violin concerto in E major; of Mr. Percy Grainger, a pianist who displayed an excellent technique and an uncommon beauty of phrasing in Tschaikowsky's flat minor concerto; and of Miss Olive Blume, another pianist, who played the solo part of Saint-Saëns' concerto in C minor with fascinating ease and lightness. If the Queen's Hall orchestra continues to improve during the coming weeks as it has done during the first half of the promenade concerts, the forthcoming symphony series may be eagerly looked forward to. The first of these is announced for October 29th. It has been most sensibly decided to limit the duration of each concert to one hour and forty-five minutes. New works of interest promised are Hugo Wolf's symphonic poem "Penthesilea," Max Schillings' music to Wildenbruch's "Hexenlied," and Josef Holbrooke's symphonic poem "Ulalume."

REVISOR.

Musical Notes.

HOME.

London.—The series of symphony concerts commences on October the 29th, when M. Raoul Pugno, the French pianist, will play Mozart's concerto in D minor.—"The Kilties," a military band from Belleville, Canada, made a first and highly favourable appearance at the Albert Hall, on Saturday evening, the 24th ult. The conductor is Mr. W. F. Robinson.—Mr. Willy Hess has resigned his post at the Royal Academy of Music, as he is about to settle in America. The vacancy thus caused has been filled up by the appointment of Herr Louis Zimmermann, leader and solo violinist of the celebrated Amsterdam orchestra.

FOREIGN.

Berlin.—Georg Schumann, director of the Singakademie, has completed a new work, a setting of Schiller's "Sehnsucht" for chorus and orchestra.

Bayreuth.—The chief feature of the first cycle of the Wagner Festival was the performance of the "Ring" under the conductorship of Dr. Hans Richter, who has been connected with the work ever since its production in 1876; and how gloriously he directs the music is well known to us here in London. Frau Gulbranson appeared as Brünnhilde, Frau Reuss-Belco as Fricka, Frau Wittich as Sieglinde, Herr Bertram as Wotan, and Herr Briesemeister as Loge, names speaking strongly in their favour. The new Siegmund, Dr. v. Barry, is said to possess dramatic rather than musical gifts; a *début*, however, is scarcely a criterion of an artist's full powers. "Parsifal," which of late years was conducted by Dr. Karl Muck, was entrusted to Felix Mottl's successor, court-capellmeister Balling. Dr. v. Barry proved himself an intelligent and sympathetic interpreter of the title rôle. Frau Wittich is spoken of as a "very good Kundry." Herr Leydström, who appeared for the first time as Klingsor, is described as promising, while Herr Perron as Amfortas was, as usual, excellent.

Bremen.—The director of the Stadttheater intends to give a cycle of operas, showing the development of this art-form in Germany. It will commence with Kauer's once popular Singspiel "Das Donauweibchen," originally produced at

Vienne about 1795, and followed by Weigl's "Schweizerfamilie" and Dittersdorf's "Doktor und Apotheker." Gluck will be represented by his "Orpheus and Eurydice" and "Alceste," Mozart by "Figaro" and "Don Juan," Beethoven by his one opera "Fidelio," Weber by "Euryanthe," and Wagner by "Lohengrin." The development of opera might, of course, have been traced from an earlier period and brought down to a later one, but for practical purposes it is no doubt wise not to include more works in the series. Keiser would have been the right starting point for German opera, and "Die Meistersinger" or "Tristan" the best end point.

Cologne.—Gustav Mahler's fifth symphony will be produced here on October 18th at a Gürzenich concert.

Heidelberg.—During the forthcoming season of the "Bach" Society, of which Dr. Wolfram is the director, Dr. Strauss will conduct his "Symphonie domestica."

Leipzig.—The well-known publishing firm D. Rahter, in this city, celebrated on August 13th the twenty-fifth anniversary of its foundation at Hamburg. Connected with it are the names of Cui, Henselt, Balakirev, Tschaikowsky, Richard Strauss, and many other distinguished modern composers.—The third series of the new subscription concerts in the Albert Hall commences on the 10th of this month. The conductors will be Karl Panzner, Max Pohlo, Bernhard Stavenhagen, and Felix Weingartner. Among the soloists who will appear are:—Sofie Menter, Stavenhagen, Kocian, Sarasate, Kreisler, Wüllner, Susanne Dessoir, and Ottlie Metzger.

Munich.—The Wagner performances at the Prince Regent Theatre came to an end on the 11th of last month. Nothing human is perfect, and details in the staging, especially in "Die Meistersinger," seemed to have provoked unfavourable criticism in certain quarters, yet on the whole they were highly successful. Fr. Ternina's Isolde in "Tristan" was one of the memorable features, and Van Rooy as "The Dutchman" another; while Fr. Morena as Sieglinde and Fr. Olive Fremstadt as Brangäne appear to have won great favour. "The Flying Dutchman" was new in the scheme, and was given, as at Bayreuth, in one act. Fr. Ernesto Delsarta, the daughter of Herr von Possart, the distinguished Intendant, took the rôle of Freia in the "Ring"; she had already made a favourable appearance at the Metropolitan Opera at New York, in "The Magic Flute" and other operas. The merits of the conductors, Mottl, Nikisch, and Weingartner, are too well known to require either notice or praise. The Mozart cycle of operas which preceded the Wagner performances gave great satisfaction. The honour paid to the master is especially noteworthy in a city where Wagner is so popular.—During the next season of the Kaim concerts, under the direction of Felix Weingartner, the following works will be given as novelties:—Hugo Wolf's symphonic poem, "Penthesilea" and "Italian Serenade"; Boeche's "Ausfahrt und Schiffbruch," from "Odyssaeus' Fahrten"; Mozart's Fugue in C minor for strings; Gluck's ballet music from "Don Juan"; Jaques-Dalcroze's violin concerto; d'Indy's second symphony; and Elgar's "Alassio" overture.

Eisenstadt.—The Oedenburg Society recently gave a performance of Haydn's D minor (Nelson) Mass, in the Bergkirche, under the direction of Dr. Eugen Kosow, in memory of the old Viennese master who was buried in this church.

Prague.—Professor Carl Knittl, formerly administrative director of the conservatorium, and, as already announced, artistic director, as successor to the late Antonin Dvorák, was born at Polna in 1853, and studied here under Smetana and Skuhersky.

Salzburg.—The Mozart Musical Festival, in August, passed off with great success, under the conductorship of Felix Mottl and Hummel of the Mozarteum. At the official reception of the guests by Berger, the burgomaster, Professor Dehmel, and Count Gandolf Kuenburg, secretary of the festival and president of the Mozarteum, Mottl made a speech in praise of Mozart, "the greatest musical genius that ever lived." With regard to modern music, he declared there is so much in it that is "insincere, ugly, horrible, yet pretending to be an advance, that it is a pleasure to turn back to the household god." With this opinion of the worthy and enthusiastic general-director Mottl no doubt all musicians would agree, though we fancy

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some would shake their heads at his concluding sentence, "If Mozart lived now, when works by Liszt and Bruckner are performed to-morrow, he would say, 'You could not do better, they are quite to my mind.'"

Paris.—The well-known Italian publisher Sonzogno will form a large company next year to give performances of the principal works of the Young Italian School, at the Sarah Bernhardt Theatre, the season to commence on May 1, 1905, and end on the 15th of June.

Béziers.—The performances of Gluck's "Armide" commenced here on the 28th of August. The version of Saint-Saëns, Pelletan, and Thierry-Poux was used. The title rôle was taken by Madame Félix Tritoine. The performers (chorus, ballet, orchestra, and soloists) were 600 in number. A portion of the corps de ballet from Milan, under the direction of Maestro Alessandri, will later on take part in the performances of "Armide" which are to be given at the Paris Opera.

Monte Carlo.—It is stated that Massenet's new opera, "Cherubin," will be produced here during the forthcoming season, with Lina Cavalieri, the St. Petersburg prima donna, in the rôle of Cléopâtre.

St. Petersburg.—An opera company has been established for the purpose of performing Russian and foreign, especially French, works. The director is Prince Zeretelli, and the conductors are W. J. Such and Luigi Facio (Milan). The chorus consists of sixty, and the orchestra of fifty members. The following works are in contemplation:—Tschaikowsky's "Tscherewitschi," Cui's "Mademoiselle Fifi," Massenet's "Esclarmonde," Rubinstein's "Apagéi," also operas by Rimsky-Korsakow, Puccini, and Giordano.

OBITUARY.

THOMAS PERCY MILBOURNE BETTS, the well-known musical critic ("Daily News," "Truth," "Glasgow Herald"); aged 53.—**KARL BREUNINGER,** organist and leader of the church choir, Stuttgart; aged 68.—**ARTHUR CARNALL,** organist of St. John's Church, Penge, and composer; aged 62.—**GEORGE CARNALL,** organist and choirmaster at the Monmouth Grammar School: died eight days after his brother, Arthur.—**WILHELM EICHBERGER,** excellent basso vocalist at the Court Opera, Dresden; aged 74.—**BERNHARD GREGER,** Court Opera singer at Darmstadt; died at Baden-Baden, aged 70.—**MAURICE KAHT,** violoncellist, for ten years a member of the Society of Musici à Bâle; died there, aged 69.—**GUSTAVE KATTO,** music publisher, born at Brussels 1849, died at Uccle, August 28, 1904.—**MARIE LAFON,** vocalist of repute; died at Bordeaux, aged 72.—**WILHELM MANNSTÄDT,** librettist of farces, capellmeister of the Kroll Theatre; died at Steglitz, aged 67.—**VERGILIO DE MARCHI,** composer, died at an advanced age at Udine.—**ROBERT MÜLLER,** director of the Munich Court Opera; aged 64.—**PETER PIEL,** musical director, composer of sacred music, died at Boppard-on-the-Rhine, aged 70.—**JOSEF V. PORTHEIM,** excellent violoncellist; died at Prague, aged 88.—**ALBERTO RAIMO,** professor of the London Academy of Music; died of blood poisoning at Bad Nauheim, aged 64.—**PROFESSOR B. ROLLFUSS,** the well-known teacher of the pianoforte, founder and director of the Music Academy for Ladies, in Dresden.—**PROFESSOR J. B. SIGLER,** double-bass player and teacher of his instrument at the Academy of Art; died at Munich, aged 70.—**LEO STERN,** the well-known violoncellist, the husband of Madame Suzanne Adams.—**LADY THOMSON (Kate Loder),** pianist; aged 70.—**JULIA TURINA-GRÜNNBERG,** excellent pianist, pupil of Mozart's son and of Henselt; died at Pawłowsk, near St. Petersburg.—**MORITZ WEST (Pseudonym Dr. Nitzelberger),** librettist of "Vogelhändler," "Joconde" (jointly with Ludwig Held); aged 64.—**FRIEDRICH-W. WICKEDE,** composer of an opera, "Ingo"; died at Schwerin-i.-M., aged 70.

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